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VĀSTU PURUSHA

A Journal of the
Vaastu Vedic
Research Foundation

Editor :

Dr.V.Ganapati Sthapati

TĀLAM 1

KOLAM 6

November '97

Rs.50/-



FRONT ELEVATION OF NANDYAVARTHA
TYPE OF FLATS
(SOUTH FACE)

NANDYAVARTTA VĀSTU DESIGN



(Under construction)

International Institute of Vaastu Sciences and Technologies, Chennai.

Look for details and an article in the next issue.



He envelopes the earth from all sides and is
of Ten angula height as well
வாஸுபுருஷ அளவு

VĀSTU PURUSHA

*Articulator of
Science and Technology of Vaastu*

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Dear Scholars and Patrons,

I am immensely happy to release the November '97th issue of *Vaastu Purusha*, though it is again belated. I crave the indulgence of our readers for the recurring delays. As I have stated in the earlier issues that the delay is on account of fulfilling my professional commitments, inspection of project works, meetings etc. That I am not a full-time scholar is also another reason. The fire in me to restore the dignity of ancient Indian science is working behind me. I feel, I have to do my bit of service to the revival of our eternal culture. Though there has been inevitable delays as such I would like to assure our readers and patrons that *Vaastu Purusha* will never stop. The financial problems, which I had to face during the early periods are slowly drifting away. I hope to get more support in future since the circle of readers is, of late, widening. Substantial help, I expect from foreign sources.

The unfoldment of this issue starts with a descriptive article on the *Puranas* by the well-known and eminent Industrialist and scholar Dr.N.Mahalingam. Being an authentic resource person in the field of spiritual and cultural history of Bharat, he reasonably brings to light the real research values of our Puranic scriptures that have been kept in dark for a long period. It is true that our ancient *Puranas* have not been systematically studied in the way they should have been looked into. Like mystical language, an mythical language is replete with principles of cosmic science. It is to these principles that Dr.N.Mahalingam calls an immediate attention.

Er.Devarajan of California has rendered a concise review of the Second World Meet on *Vaastu* held in January '97 at Thiruvananthapuram, under the title "Technology By Cosmic Design". Inspired by the Meet, he foresees a new diaspora of design consciousness inundating the entire world.

We are inspired to know about an academy of *Silpa* which had its vibrant existence at Kottar near Kanyakumari, five centuries ago. Dr.S.Padmanabhan of Nagercoil explores the historicity and valuable contributions of this academy.

The psychological technique of aesthetic vision, principles of *Cosmology*, scientific and technical approaches behind the creation and such other matters embodied in the *Silpa Sastras* - these have been elaborately discussed by Dr.E.Sivanagi Reddy of Hyderabad in his article on the ethos and skill of the *Sthapatis*. Dr.Reddy, the editor is proud to introduce, was a student of sculpture and architecture of Thirupati Venkateswara Institute turned into Archaeologist with a Ph.D., for his thesis on "Evolution of Building Technology in Andhra Desa (Upto 14th Century A.D.).

A well-informed Structural Engineer R.Shanmugavelan who belongs to the family of *Sthapatis* provides house designs based on *Vaastu* science with specific reference to Nandyavarta type. He is both a designer and builder of *Vaastu*-based residential and commercial establishments. His contribution is embellished with suitable illustrations and designs. This type of article is the first of its kind, appearing in *Vaastu Purusha* and we hope that readers would be much enlightened by such a type of article.

Mrs.Gayatri Shanmugavelan, the new member of our Foundation, pleasingly addresses herself to an important *Vaastu* subject, the rationale behind varied tests and experiments concerned with the examination of grounds. How they are relevant even today? - this is what she reasonably sets forth in her article "Towards healthy habitation - *Vaastu Shastras* guiding the way".

Dr.S.P.Sabharatham, the Associate Editor of '*Vaastu Purusha*' and a celebrated interpreter of Mayonic sciences and an exponent of Agmaic lore, from this issue onwards, is contributing a series of articles under the common title "The Science of sacred forms". He commences the series with the article on 16 forms of Ganapati and in future he will be dealing with 16 forms of Murugan, and multifarious forms of Siva and Sakti bringing out the scientific spirit and spiritual vitality behind the installation (*pratistha*) of images in temples and houses.

The Editor of this research journal has contributed an article titled "The Structure of Om" which is a talk delivered by him at the Sivananda Yoga Vedananta Centre, Chennai. He provides copious details related to light and sound aspects of Om and as the readers are well aware, he is at home in this particular concept of Om and Space - (Associate Editor Dr.S.P.Sabharatham).

Similarly a summary of speech delivered by Dr.S.P.Sabharatham on "Silpa Sastra as related to yoga and jnana" at a seminar organised by the Department of Sanskrit, University of Madras, appears in this issue. He points out the unexplored areas of *Vaastu* and *Agama Sastras*.

Apart from these, this issue is well seasoned with reviews on *Aintiram* and *Vaastu Shastra* - re-defined, re-interpreted and illustrated with notes on Space Therapy as *Vaastu* in called in U.S.A. and with such other clippings. Scintillating passages and excerpts from the works of Mayan which beautify this issue, are sure to enhance the intensity and fragrance of this issue.

— Editor.

VĀSTU PURUSHA

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KOLAM 6

NOVEMBER '97

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PURANAS

A SOURCE OF INFORMATION FOR HISTORICAL RESEARCH

Dr.N.Mahalingam



It was Professor K.Srinivasa-
raghavan who inspired inter-
est in Indology. The late
Professor, who worked as the Vice-
Chairman of the International Soci-
ety for the Investigation of Ancient
Civilizations, used to say that
Indology has no meaning if we look
upon our Puranas as myths. The
Puranas hold an eminent rank in the
religion and literature of ancient In-
dia. Possessing, like the Vedas, the
credit of divine origin and scarcely
inferior to them in sanctity, the
Puranas exercise a more practical in-
fluence upon ancient Indian Society.
They regulate their ritual and direct
their faith. Even the European schol-
ars looked upon these accounts, not
only as mythological part of Indian
superstition, but as the treasure-house
of extensive and valuable historical
remains whose date reach back atleast
nearly to the deluge. The Puranas in-
clude ancient traditions respecting the
Gods, religions, doctrines and rites,
the creation, the ages of the world,
cosmography, and the genealogy and
history of the ancient kings as well as
the deeds of their successors.

The Puranas throw light on the
concept of Kalpas and Manvantharas.
The late Professor K.Srinivasa-
raghavan, through his researches of
the Puranas, has established that a
Yuga can be of a duration of 2700
years i.e., the rotation of North Pole
in the sky - 27 galaxies are there and
 27×100 years marked the movement
of North Pole. He further stated that
the Sun and the Planets are in motion
in space and it takes 27×1000 years

to complete a cycle (Surya Vattam)
which may be called a Manvanthara.
Sixteen such Manvantharas go to
make one Kalpa of 4,32,000 years. In
fact archaeologists of Babylonia have
traced dynasties which ruled for
4,32,000 years. We are now in the
38th Svetavara Kalpa which means
1.5 crore years ($38 \times 4,32,000$) is the
depth of India's history.

I have a feeling that the narratives
recorded in the Puranas can be easily
and well-sifted out and authentic and
credible facts can be collected from
them. That is why at various confer-
ences and seminars in history, I have
been emphasising the need for con-
sidering our puranas as important
sources of information on India's his-
toric past. It is necessary for the His-
tory departments of our Universities
to concentrate on searches and re-
searches into our puranas. When that
is done much light will be thrown on
the island continent of Kumari. We
should not merely endorse the meth-
odology of studying Indian History
laid down by our former rulers. In fact
they have fabricated many areas of
Indian History so that Greek and Ro-
man History may appear as the har-
bingers of the oldest civilizations of
the world.

PURANAS

There are eighteen puranas and I
shall give a brief account of the con-
tents of these puranas.

1. The Brahma Purana

This Purana contains an
account of the creation and of the

Manvantharas, the history of the so-
lar and lunar races till the time of
Krishna's description of the Universe,
the life of Krishna and a treatise on
the mode in which Yoga is to be
performed. It also treats of the Su-
preme power of the omnipotent and
omnipresent. It brings out the impor-
tance of the Vedas and the works
assigned to Brahmans and other
classes. It describes the sanctity of
various holy places such as Kasi,
Kanyakumari, Rameshwaram,
Ananthasayanam and so on.

2. The Padma Purana

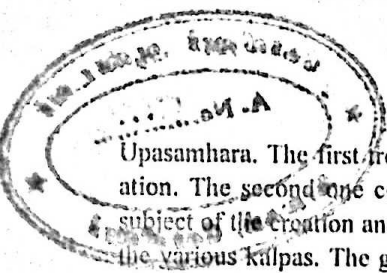
The Padma Purana has five parts.
They are: (1) Shristi Khanda, (2)
Bhoomi Khanda (3) Swarga Khanda
(4) Pathala Khanda and (5) Uttara
Khanda. These Khandas contain trea-
tises on the creation after the deluge,
the origin of Brahma, the Vedas, the
Manus etc.

3. The Vishnu Purana

The Vishnu Purana is that in
which Parasara, beginning with the
events of the Varaha Kalpa, expounds
all duties of man. This purana intro-
duces the substance of almost all the
other puranas.

4. The Vayu Purana

The Purana in which Vayu has
declared the laws of duty in connec-
tion with the Sweta Kalpa and which
comprises the Mahatmyam of Rudra
is called the Vayu Purana. This
Purana is narrated by Sootha to the
Sages of Naimisaranya. It is divided
into four Padas termed severally
Prakriya, Upodghata, Anushang and



Upasamhara. The first treats of creation. The second one contains the subject of the creation and describes the various kalpas. The genealogies of the patriarchs, the description of the Universe, and the incidents of the first six Manavantharas are all treated in this part. It contains also praises of Siva. A long account of the Pithrus and the stories of some celebrated Rishis are also mentioned. The third part commences with an account of the seven rishis and their descendants and describes the origin of the several classes of created beings. Then comes a long and full account of Solar and Lunar Kshatriya Dynasties. The last portion describes briefly the future Manvantharas, the measures of space and time, the end of the world, the efficacy of Yoga and the glories of Sivapurana.

5. The Bhagavatha Purana

This Purana has twelve Skandhas or chapters. The first nine chapters contain treatises on various subjects such as the origin of the purana, the creation, renovation and the end of the world, a description of Kali Yuga, the various stages of human system and its functions related to a Fort with nine gates, a description of good and evil deeds, and the reward and punishment for such acts, a view of Heaven, Paradise and Hell, an account of the incarnations of Vishnu, description of the world both terrestrial and celestial, the churning of the oceans, an account of King Pandya being cursed by Agastiyar, the origin of the two races of Kshatriyas etc. The tenth dwells exclusively on the birth and life of Krishna. The eleventh is on Vedic discourse and metaphysics, which concludes with Krishna's deification. The work closes with numerous instructive lectures and vedic discourses.

6. The Naradeeya Purana

In this work Narada describes the duties which were observed in the Brihat Kalpa. It contains praises of Vishnu, the birth of Markandeya, the destruction of Sagara's sons and the Vamana Avathara. There is also a geographical treatise on Bharatha Khandam in which the existence of Dynasties of Chera (Kerala) is mentioned.

7. The Markandeya Purana

Like other Puranas, the Markandeya Purana dwells much on the creation, condition and destruction of the world by a deluge. It also treats of birth of the Manus, the mode of prayers to Durga, the victory of the Goddess Bhavani over the Asuras and giants and the story of the birds that were acquainted with right and wrong as related by Markandeya and the holy sages. It lays down rules for the observance of various classes and makes mention of the sanctity of the shrine of Benares and other holy places.

8. The Agni Purana

The Purana describes the Isana Kalpa. It contains a description of the Avatharas, instructions for the performance of religious rites, duties of kings, a distribution and arrangement of the Vedas and Puranas and a chapter on gifts. It further contains an account of medicine and some instructions on the worship of Siva and Deva. The work concludes with a treatise on Rhetoric, Prosody and Grammar, as per the Sutras of Panini. What is more, the rules for the due observance of the ceremonies for the practice of Sati are also mentioned.

9. The Bhavishyat Purana

It is the one in which Brahma having described the greatness of the Sun

explained to Manu the existence of the world and the characters of all created things in the course of Aghora Kalpa. It mainly treats of the matters yet to come. Bhavishyat means prophetic. It is an exercise of futurology. Such events of the future ages, all that will happen in the years to come in the world are predicted. It prophesies the end of the government of Kshatriya Kings of both races, with the exception of the Soma Vamsa Kings of Kerala, the Chola conquest of the Veeralas and the rule of Kerala by the Kshatriya Kings of Travancore and his relative Chola, the possession of Hindustan by the Melechas and then by the Hoonas to whom the king of Kerala (Travancore) will be tributary. The incarnation of Vishnu, as Kalki, towards the end of the world is also prophesied. In this purana a description of Southern India with copious accounts of Chera, Chola and Pandya is given in detail.

10. The Brahmavaivartha Purana

It contains an account of the greatness of God and of Krishna, and the events of ' - Rathalva Kalpa. It is divided into four parts called Brahma, Deva, Ganesa and Krishna. In this purana, the rules of Yoga Abhyasam, a certain devotional service performed by meditating on God while the body is in a certain fixed posture with a mind undistracted. The power and sanctity of various manthrams (devotional spells) are also described.

11. The Linga Purana

In this Purana, Maheswara present in the Agni Linga explains virtue, wealth, pleasure and the final liberation at the end of the Agni Kalpa. Accounts of creation, praises on Siva and Vishnu and a description of the Universe have been given.

12. The Varaha Purana

This Purana tells us of the glory of the great Varaha. It also describes the other Puranas, the creation of the world, and the deluge and the advantages derivable from sacrifices and other divine offerings. It contains some allusions to the consecration of an image of Varahamoorthi at Anantasayanam.

13. The Skanda Purana

The Skanda Purana relates the events of the Thatpurusha Kalpa and dwells upon the greatness and sanctity of Siva, the birth of Skanda or Subrahmanya and the origin of Madurai in the Pandya country. Here the Pandya country referred to was in Kumari Kandam. Madurai means Ten Madurai. It contains various prayers and hymns. This Purana has several branches such as Halasya Mahatmyam etc.

14. The Vamana Purana

The Vamana Purana records how the four faced Brahma taught the three objects of existence as conducive to the account of the greatness of Thirvikrama. It contains an account of the Siva Kalpa and of the dwarf incarnation of Vishnu. A detailed account of Emperor Mahabali and his righteous administration and an excellent lecture on charity, together with an account of the sanctity and holiness of the river Ganges are given.

15. The Koorma Purana

In this Purana Janardhana appears as a tortoise in the regions under the earth and explains the objects of life, duty, wealth, pleasure and liberation, in connection with Indradyumna and the Rishis in the proximity of Sakra which refers to the Lakshmi Kalpa.

16. The Matsya Purana

It deals with the purpose of promulgating the Vedas. Vishnu, in the beginning of a kalpa, related to Manu, the story of Narasimha and the events of the seven kalpas. This Purana gives copious description of the oceans, seas and their courses.

17. The Garuda Purana

In this Vishnu recites instructions in Garuda Kalpa and dwells mainly on the birth of Garuda. It treats of the doctrines of transmigration of the soul about sinners and of the eternal enjoyment in paradise by the souls of those men who revered and observed the commandments of God. It also lays down rules for the observance of funerals and ceremonies connected with the departed souls.

18. The Brahmanda Purana

It relates the origin or the evolution of the world in the shape of an egg. It contains an account of the creation of the elements and everything pertaining to the Universe as also the birth and life of Parasurama.

Apart from these 18 Puranas, there are eighteen Upa Puranas. They are:

1. Sanatkumara Purana
2. Narasimha Purana
3. Naradiya Purana
4. Siva Purana
5. Durvasa Purana
6. Kapila Purana
7. Manava Purana
8. Ausanasasana Purana
9. Varuna Purana
10. Kalka Purana
11. Sambha Purana
12. Nandi Purana
13. Saura Purana
14. Parasura Purana
15. Aditya Purana
16. Maheswara Purana
17. Bhargava Purana
18. Vasishta Purana

Most of these Puranas throw light on the origin of the Universe and Creation. They give a lot of information about oceans, seas and rivers. Most puranas throw light on the importance of Siva who is the ultimate God. These are important sources of information for researches in astronomy, geology, geography and oceanography. If proper research is undertaken we will know about Lemuria, Kumari Kandam and Atlantis. That is why I have been suggesting that our researchers in history will have to look to the Puranas for extensive research.

— Courtesy. KISAN WORLD
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Definition of Brahman by Mayan, the Brahma Rishi

अचिन्त्य अव्यक्त रूपाय निर्गुणाय गुणात्मने ।
समस्त जगदाधार मूर्तये ब्रह्मणे नमः ॥

AN OLD ACADEMY OF ARTS AT KOTTAR

Dr.S.Padmanabhan.

It is reported from the research work undertaken by Kanyakumari Historical and Cultural Research Centre that an academy of sculptural art existed at *Kottar five centuries ago and the experts Kommandai Nainan Mudali and Thampirankutty Mudali who got the title "Sirppapurantharan" (expert in Sculptural art) served as the heads of the academy in 1544 A.D. and 1558 A.D. respectively. Here the word Mudali denotes principal of the academy and not the caste Mudaliar. It is further learnt that the venue of the ancient academy was Kalvettankuzhi in the Paaraikkaamada Street at Kottar and a number of students had training for various arts and architecture therein.

As a result of the field study the Research Centre has brought to light these facts from the inscriptions found in the temples at Parakkai and Kariamankapuram near Kottar. The inscriptions were copied and recorded by the Archaeological Department of the former Travancore State in their Archaeological series and then the Government of Tamil Nadu in their "Kanyakumari Kalvettugal".

The venue of the academy was Kalvettankuzhi in Paaraikamada Street at Kottar according to the findings of the Research Centre. The very name Kal

vettan kuzhi denotes the centre of sculptural activities in stone. The temple of Viswakarma Uchini Maakaali amman, several streets of Asaarmaar around the temple including Kannarkudi (metal artisans) Street, the names of the places Kalvettankuzhi, Kalmadam and Paarai-kal-madatheru now known as Paaraikkaamadatheru are reminiscent of the academy of arts existed there. It is said by the local people that the Kalmadam was erected purely of stone taken from the rock nearby and one can see the remnants of the rock even now.

All the five divisions of the artisans who use the basic metals Gold, Copper, Iron, Wood and Stone live in the locality even at present. Several rare pieces of artifacts like a 2½ feet long chain made of a single piece of wood, a nutcracker resembling that of the 'alingana' pose (embrace) of Rathi and Manmatha and the fine artistic works found in the commercial complex of Kottar known as Kambolam - all these features combined together and helped the centre to locate the venue of the ancient academy of sculptural art. The Akkasalai Vinayakar temple in the Kaasukadai Bazaar denote that coins were minted and foreign exchange business flourished in the emporium at Kottar in ancient days. Ptolemy aptly called Kottar as "the

metropolis with considerable trade". Thirungnanasambandar in his Thevaram mentioned "Tholimalgu Kottaru" (a city of industries). The reputed artisans of Kottar and its flourishing trade including foreign exchange activities were described by Father Paulinus of St.Bartolomeo in his writings.

From these facts the Research Centre confirmed that 5 centuries ago a wonderful academy of sculptural arts existed at Kottar and the artisans well-versed in all activities in arts lived there. Even now the sculptors of Kottar and the surrounding area like Mylaudy and Tiruppathisaram are specially reputed for their skill in making stone members of images, one particular family belonging to the traditional artisans in Kottar are international experts on making bells of Temples and Churches. The rare art of making ornaments for temple deities and dancers locally called Idumanam or Kunthanam is known only to a very few families in Vadasery, a part of the town. The fact that unshaped and unpolished precious stones are used for these ornaments reveals the antiquity of this art. Mylady, a small village near Kottar has an international reputation for its artistic talents in stone. Thus the artisans of Kottar developed a unique tradition and they hold a high place in the artistic field of Tamilnadu even at present.

* Kottar is a part of present Nagercoil, near Kanyakumari. The author of the article is a celebrated researcher and Secretary of the Kanyakumari Historical and Cultural Research Centre, Nagercoil. Not a week passes without his articles appearing either in Indian Express, Dinamani or Dinamalar. His contributions are to be treasured by historians.

UNDERSTANDING THE ETHOS, VALUES AND SKILLS OF THE STHAPATIS - I

Dr.E.Sivanagi Reddy

Monumental Art must be seen as an expression of political and economic power and therefore, its study can highlight this interaction. Further, this can best be done by focussing on a study of technical skills and materials used for construction. Whereas the elite in the society has the resources for making monumental buildings, the construction work however, as is well-known is done by various groups of artisans and skilled and unskilled labourers. The extant architectural edifices of ancient and medieval India stand as a testimony to the fund of scientific and technical knowledge that was developed and nurtured in Indian society. These material remains, which we today proudly display as the collective heritage of our country, were rooted in an intellectual frame work that viewed technology as part of a system of thought interlinked to universal urges and not merely as mechanics of covering physical spaces.

As suggested by Thomas R.De.Gregory¹, it is difficult to understand the history of architecture and architectural achievement without comprehending the history of construction technologies and materials. In our country, there has been development in building technology in consonance with its ideological world view, with the spirit of the times and in consonance with the environment and local back ground. India from time immemorial, has seen the construction of a variety of spaces such as living spaces, defence spaces, burial spaces and religious spaces. The geographical conditions on a sub-

continental scale afforded excellent variety of building materials for the architects to pursue their skills. Further, the intellectual and spiritual advancement of the people can also be seen reflected in the types of buildings found throughout Indian civilization. These ideas were formulated, transmitted and shaped into form by a specialised group of people called Silpins or Sthapatis in South India and Viswakarmas and Sompuras in North India².

The Silpins can be defined as technologists trained within the frame work of an ideology deep rooted in metaphysical linkages. An attempt to understand and appreciate the ethos, values and skills of these people responsible for making both simple and sophisticated buildings such as dwellings, public utility structures, forts, stupas, temples, gopuras, mandapas and pushkarinis is made in this paper.

The roots of the indigenous science of building³ in India has been explained as the centre of the consciousness of an individual and its relationship with the universal being. The resultant union in the form of objects experienced at that level are then understood to take physical form in the material world to be processed and shaped in a variety of ways through an unique spiritual technology⁴

Though the study of the Vaastu Sastra suffered a serious set back during the colonial rule, the architects of South India still retained and re-

ceived the training based on the Sastras, since this was confined to their family members through oral transmission. To understand the importance of the spiritual background of the traditional architects and appreciate their skills and values, one has to contact the living experts engaged in practising the age-old tradition, among whom, mention must be made of the renowned Sthapati Prof.V.Ganapati, formerly Principal, Government College of Architecture and Sculpture, Mamallapuram. This kind of contact will help to collect plethora of information concerning the methods, the education and training as envisaged in the Vastu Silpa traditions preserved in several palm leaf manuscripts handed over to them by their ancestors. One can essentially see that minute precision was the hall mark of the traditional architects and those who were still practising the same techniques inherited from their ancestors continued to lay emphasis on it. Another aspect of their world view that had not changed, was their aesthetic value system and the ethos in which they worked.

A well known Vaastu Vedic scholar Dr.V.Ganapati Sthapati observes that the western scholars who have studied the architecture of India sympathetically sensed a kind of divine ambience in the built spaces related to the ancient achievements in art, architecture and town planning⁵. In his opinion, any creative urge emanating from the inner being must be seen as a result of experience of Rasa which then turns out into artistic expression in a variety of forms⁶.

Jyothindra Jain is also of the opinion that it is due to the embodiment of some of the cosmological and mythological ideas and that the traditional Indian architect's practice was inspired by his beliefs so that the two interacted with each other. V.S.Agrawala⁸ opines that the Stupa and Prasada were developed from an identical religious consciousness and that both were symbolic representation of the manifest cosmos and unmanifest divine. Madhu khanna⁹ writing on the revelation of form in the creative process says that the Silpa Sastras clearly articulated the psychological techniques of aesthetic vision that formed a foundation of all creative endeavour. Thus she elaborates that ancient India had developed the technical discipline of Yoga in which the practice of dhyana or meditation played a central role. Yoga sastra explained a psychological process of drawing into oneself the dynamics or the logos which controlled the universe and this was part of the curriculum which also inspired the Sthapati with his creative skill, wherein ethics and aesthetics were

synthesized and applied to building structures. Further V.Ganapati Sthapati¹⁰ goes to the extent of saying, "that if a part of the energy space is enclosed by a four walled structure, it is called building and this building becomes a living organism".

The Indian art and architectural traditions were thus bound by the injunctions of code, custom and spiritual concepts. The artists and architects had full liberty to generate creativity in their works by highlighting its spiritual quality, to give sublimities so that an eternity was echoed. In many cases they succeeded in expressing their ideas through architectural media which enhanced their appeal in a manner that contributed to the enrichment of the outer forms of life in relation to the inner growth of mind.

Thus it can be suggested that the monuments that follow the ritual architectural patterns have been erected by the architects (Sthapatis) patronised by different religious sects, to replicate the cosmos in these physical structures. Both Brahmanical and

Buddhist philosophy and religion influenced the plan and execution of these buildings. In this sense, the Silpins had to be philosophers, ritual practitioners and artists all put together in one person. Unlike the modern architect who is mere executant, the ancient Sthapati was not solely a designer, but both designer and executant. The Sthapati had to be knowledgeable in other arts and crafts. Often he was also a painter, metal smith, an ivory carver, a sculptor, deciding the selection of the site and materials to be used for various types of buildings. In this context, his knowledge of the natural sciences and mathematical sciences had to be sound. There was thus a total concept of knowledge that had to be acquired by the trained Sthapatis. Ramraz¹¹ who was the first scholar to research on indigenous traditional silpa texts writes: "Our architecture, sculpture and painting have been for ages confined to a class of people known as Silpins who were not mere builders of different structures but they were scientists and technologists of exceptional wisdom and talents".

(— to be continued)

References

1. Thomas R.De.Gregory, *A Theory of Technology*, Ames, IOWA, 1985 (Page 7).
2. E.Sivanagi Reddy, *Evolution of Building Technology in Early Andhradesa* (Upto the 14th century A.D.), Ph.D., Thesis submitted to the University of Hyderabad, Hyderabad, 1995 (Page 1).
3. When some foreigners who were impressed by Indian Technology posed a pertinent question about 'science' in India to V.Ganapati Sthapati which reads "How could a technology of your kind do such marvels without a science?", the Sthapati replied: "The uniqueness of our sciences is that they are spirit centric. Not only our architecture, sculpture and town planning but also other sciences that had flowered in this Sub-continent are spirit based. One would be surprised to hear that the Indian Mathematics itself is spirit centric, not cerebral or empirical." See, *Vaastu Purusha*, V.Ganapati Sthapati (ed), Vol 1(3), 1993, (Page 4).
4. V.Ganapati Sthapati, *Synthesis of Science and Spirituality in Vaastu Shilpa Tradition*, Madras, 1993 (Page 12).
5. *Ibid* (Page 9).
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SILPA SASTRA AS RELATED TO YOGA AND JNANA

Dr.S.P.Sabharathnam, Ph.D., F.I.S.E.

[Synopsis of a talk delivered by Dr.S.P.Sabharathnam at a Seminar organised by the Department of Sanskrit, University of Madras on 11.09.97]

The Silpa Sastras are the non-religious and non-sectarian treatises, systematically dealing with the science of harmony, of harmonious designs and constructions, of proportionate measures and rhythm. The only sastra that could break down the meaningless and baseless barriers and limitations imposed by religious affiliations is the Silpa sastra. The very fact that it directs us to apply the superior ten-unit system (uttama dasa tala) for making the images of Siva, Vishnu, Brahma, Dattatreya, Buddha, Jina or Arhat and the devotees who have attained total identity (sayujya सायुज्य) with the supreme Lord, shows that the Silpa-Sastra is beyond religious distinctions. Its main aim is to effect harmonious identity among the disharmonious entities and existents. If followed and practised meticulously, the silpa-sastra is sure to accomplish global wide colonial harmony and environmental harmony.

In addition to the scientific principles and technical details related to images and constructions, the silpa sastra enshrines in itself the basic and essential aspects of yoga and jnana. The total identity or oneness with the conceived form (deity or any other construct) takes place spontaneously within the heart of every silpin. If this total identity does not happen within

his inner space, he cannot sculpt or construct the conceived form. We should not forget that such total identity with the contemplated form is very difficult to attain, for those who pursue the yogic processes such as breath-regulation (pranayama), centering of thought (dharana धारण) and so forth. All the meditative verses (dhyana slokas) of the Silpa Sastras, instantaneously enable the silpins to be in perfect identity with the form as detailed in the verses. A particular chapter dealing with the fastening and bonding of ropes and cords (rajju bandhana vidhi रज्जुबन्धन विधि:) evidently shows how each rope or cord is equated with particular channel (nadi) of physical body, such as susumna, ida, pingala, gandhari etc. A deep study of the yoga sastra or the yoga-pada of the Saivagamas is needed for the correct understanding of this chapter. Most of the details presented in this chapter occurring in the Silpa Sastras such as Sakaladhikara, Sarasvatiya Citrakarma etc. tally with those presented in the Suprabhedha Agama and Kalottara Agama. These matters are detailed in this paper highlighting the truth that the Silpa Sastra aims at effecting the harmonious and identical existence, which is also the supreme and cherished goal of Yoga.

The knowledge-section of the Saivagamas dealing mainly with

niskala, sakala and sakala-niskala aspects of the Supreme Lord finds its expression and exposure through visible forms as dealt with in the Silpa sastras. The classification such as sakala, niskala and misra or sakala-nishkala, as Citra, Citrardha and Citrabhasa, the frequent directions with regard to the employment of mantras such as hrdaya, kavaca, netra, astra, bija, etc, the description of pada-vinyasa and pada-devata, the description of the process of evolution from the subtle state to the gross state and of the process of involution from the gross state to the subtle state and such other matters dealt with in the Silpa sastras offer a wider scope for the correct understanding of Vedic and Agamic texts. The frequently explained philosophical terms such as brahma-sutra, sutratman, nada bindu, mana, etc, owe their origin to the Silpa sastras only. The Vaastu Sutroponishad goes to the extent of declaring that the knowledge of pratima (pratima-jnana) is nothing but the knowledge of Brahman (Brahma-Jnana). Vastu itself gets modified into Vaastu (the worlds and the worldly objects) - this is one of the basic concepts of the Silpa sastras. How the pratima-Jnana of Silpa sastra leads to brahma-jnana and brahma-anubhava- will be elaborately dealt with in my paper.

Maya Sūtrās

(related to Indian Science of
Time and Space)

Time is the seed of all visual and aural forms. Time manifests itself into material universe. Energetic space is source; Its awareness is Time.

Absolute Time creates life. Time creates, sustains and dissolves all that has been created.

Architecture is the zenithal achievement of mathematics. Mathematics is rooted in Time. Time and space are equal.

Time, the creative element of the universe is Kala Brahman, the Brahman in action.

अचिन्त्य अव्यक्त रूपाय निर्गुणाय गुणात्मने ।

समस्त जगदाधार मूर्त्ये ब्रह्मणेनमः ॥

From Maya's Surya Siddhanta.

VĀSTU IN ĀGAMA

पूर्वायां श्रीगृहं प्रोक्तं
आग्नेय्यां स्यात् महानराम ।
शयनं दक्षिणायां स्यात्
नैऋत्यां आयुधालयम् ॥
भोजनं पश्चिमायां स्यात्
वायव्यां धान्य सञ्चयम् ।
उत्तरे द्रव्यसंस्थानं
ईशान्यां देवतागृहम् ॥

— From Kiranaagama

- East - Space for ladies
- South East - Kitchen
- South - Bed room
- South West - Instruments and Vessels
- West - Dining hall
- North West - Storage of grains and raw materials
- North - Treasury-cash chest
- North East - Home shrine

IN THE NEXT ISSUE

of Vaastu Purusha Dr.S.P.Sabharathnam's article on "The absolute, Pure and auspicious cosmical periods of Vaastu" appears.

It will be a unique article on this subject not attempted by any of the scholars of Bharat.

The editor hopes that it would be a feast to the scientists dealing with Time and Space, Absolute time and Universal time.

Vitruvius, the Roman Architect on Craftsmanship and Scholarship

"Those who have aimed at acquiring manual skill without scholarship have never been able to reach a position of authority corresponding to their pains, while those who have relied only upon theories and scholarship, were obviously hunting the shadow, not the substance. But those who have a thorough knowledge of both like men aimed at all points have the sooner attained their object and carried authority with them".

VAASTU IN AMERICA

"SPACE THERAPY"

The Vaastu science and technology is gaining ground, of late, all over the world. The Chinese Vaastu called 'Feng Shui' is widely current in the Western countries. We find a lot of points going parallel to Indian concepts of Vaastu. It is actually the benefits that these Vaastu systems bring to mankind that is responsible for the demand and developing popularity. The actual user is not at all worried about the science behind 'dos' and 'dongs'. They look for solutions only.

Now, the Editor finds a shift from the 'blind following' to the 'understanding of the science behind such rules'. In this context the West turns to Indian Vaastu as India still possesses vast authoritative and scientific material in the existing Vaastu Shastras as well as Agamic texts.

We are pleased to publish a letter of enquiry from a Feng Shui specialist, an American Architect of 30 years of standing. We also quote from his Brochure certain points that would be of interest to the doubting individuals. He is assertive of the benefits and definite solution of his clients' problems. What would be surprising is that he gives guarantee if his remedial measures go wrong. 'Vaastu Purusha' is in touch with the architect providing authoritative information from the Vaastu Shastras with a request to create wider space for the Vaastu to flourish in America and bring material prosperity and spiritual well-being not only to American but for all inhabiting the globe.

GUARANTEE

We are so committed to the power of Space Therapy™ as a real process for enhancing public and private experience, that we offer the following guarantee...
If you are not completely satisfied or don't experience improved interpersonal behaviours by the modifications we recommend, we will refund our fee in full.

From the Brochure of 'SPACE THERAPY'

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Every room you live in and work in affects you. Most of us are unaware of our interconnection to "designed" spaces. A home or office is like a mold into which we form ourselves through use. Change happens because we slowly adapt to the physical restrictions and features our spaces give us. Adaptation involves personal change. Change can be positive or negative as the subtle power of our spaces support or undermine how we experience the activities within them.

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Space Therapy™ would be of benefit to anyone wanting the most rewarding and gratifying experiences in their personal and business spaces. Space Therapy™ has worked economically and successfully with clients in a wide variety of settings. If you live or work in a ...

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and want to achieve more positive experiences in your interpersonal and public relationships, Space Therapy™ may be of interest to you.

ABOUT CONSULTANTS:

Roger Richmond is an architect and Associate Professor of Architecture at the University of Maine. He was the first architect to work for NASA designing living environments on space stations, where he formulated and researched theories about environment and behaviour. He is the artist/designer of the Maine Vietnam Veterans Memorial, and has over 25 years of experience in behavioural design and teaching.

Terry cline is an architect and owner of Sustainable Environments, an ecosensitive and holistic architecture firm. In addition to design and consulting work, he conducts space/behaviour workshops throughout the Northeast. He uses theories from psychoneuroimmunology, Feng-Shui, the Chinese art of placement, and over 30 years of professional experience in his design practice.

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TECHNOLOGY BY COSMIC DESIGN

REVIVING THE HINDU SCIENCE OF SACRED SPACE

*Er.Devarajan, California.

From January 25 to 29 More than 300 delegates and observers participated in the World Meet on Vaastu in Kerala, South India, convened under the direction of the renowned Dr.V.Ganapati Sthapati, whose family lineage goes back more than a thousand years. Other traditional architects and builders mingled with modern architects and research professionals from India, USA, Australia, Hungary, Finland and England. The Vaastu Shastra, also called Sthapatya Veda, is a class of ancient writings on architecture, and classified as supplementary Vedic texts. Vaastu has enjoyed an unbroken history of practice in Kerala for thousands of years.

The most prevalent use of Vaastu is for Hindu temple architecture. No one in India would commence construction of a sacred structure without consulting a Vaastu Shastri for site selection, building orientation, size, layout, doorways, wall thickness and locations, size of icons, etc. Even outside India, sthapatins (architects) are invariably brought in from India as consultants for new temple construction projects.

But Vaastu Shastras deal with much more than temple construction. Said Dr.S.P.Sabharathnam, "It is an

ever-relevant and fruitful science capable of revealing the inner structure and inherent nature of a substance. It is the science of space and time, of number and numerical order, of letters and orthography, of proportions and proportionate limbs/parts/constituents. Vaastu aims not only at creation, but also at meticulous preservation and maintenance. And by overcoming the possibility of destruction, it leads us to the point of eternal existence."

Many attending the seminar are practicing architects, eager to nurture professional associations and learn about the Vaastu their clients are beginning to request. Ganapati Sthapati noted, "The science lay unnoticed and uninterpreted during alien rule, which stifled its growth and mainstream of nation building activities." Now, he said, Vaastu is freely finding its rightful place in India as a design consciousness that provides wholesome environments, peaceful interiors and balanced energies within home or office structures.

Chennai architect C.Ravindran testified that he designed a factory which proved unsuccessful. Adopting Vaastu, he went back and implemented design changes that reversed the flow of products through the factory, altered door entrances, etc. The

business now enjoys growth and larger profits.

Australian delegate Ms.Kerry Press explained her application of the Chinese science of Feng Shui which, like Vaastu, deals with the subtle energy flows of buildings, and is having a worldwide resurgence. Fellow Aussie architect Alan Crocker reported significant interest in Vaastu residential design among Australians. American Michael Peter Cain of Maharishi International University in Iowa, described the school's program for Sthapatya Veda.

Dr.Prabhat Kumar Poddar's research into biomagnetic fields revealed Vaastu's inner working. He demonstrated with an instrument that subtle energy fields exist around us at all times and that our bodies react to these energies by the way we are oriented to them, facing one way, then another—just as Vaastu predicts.

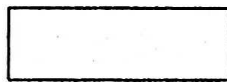
And the future of Vaastu? A third of the delegates were young computer-smart architects and engineers who need little or no mental adjustments to see and utilize the benefits of Vaastu as a superior approach for designing residences and office environments. I foresee a new diaspora of design consciousness flooding the world.

* Mr.Devarajan is an architect and builder of California, USA. He is an American by birth, but turned voluntarily into a Saivite Hindu. He is the disciple of H.H.Gurudeva Sivaya Subramuniya Swamy of Hawaii, USA. Mr.Devarajan was also an archaeologist for a short period by virtue of which he came into contact with Maayan pyramids. He is highly learned in Vedas, Upanishads and Thirumandiram and Thirukkural. He is an authorised regular reviewer of all cultural and religious sciences of India. On our special invitation he came to Kerala to participate in the Second International Seminar on Mayonic Science and Technology in January 1997. The above article was contributed by him to 'Hinduism Today' which enjoys world-wide circulation. The Editor is grateful to him for his honest and open minded observations on the Seminar and on the discussion held on Vaastu science. — Editor.

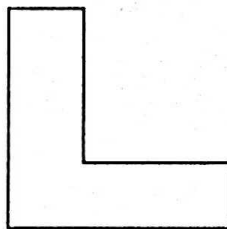
NANDYAVARTA VAASTU DESIGN FOR RESIDENTIAL FLATS

R.Shanmugavelan, B.E.,

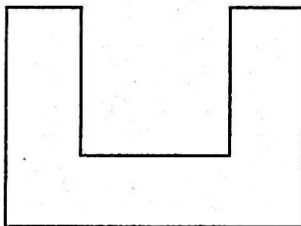
There is a false notion that the Vaastu Shastra prescribes only a square plan for all house designs. In fact there are manifold designs of which one is square (basic pattern) and the other standard or typical forms as follows. These basic designs can be multiplied to suit site conditions. This aspect of form figuration is called Pada vinyasa.



(1)
Dandaka

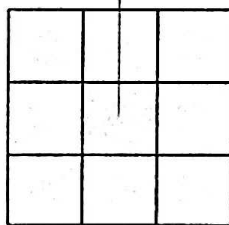


(2)
Swastika

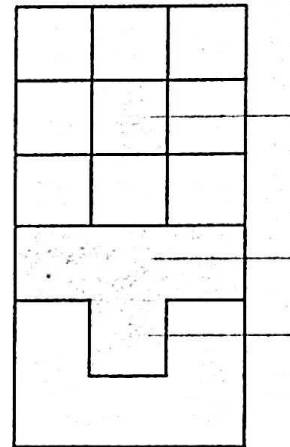


(3)
Moulika

Open Courtyard

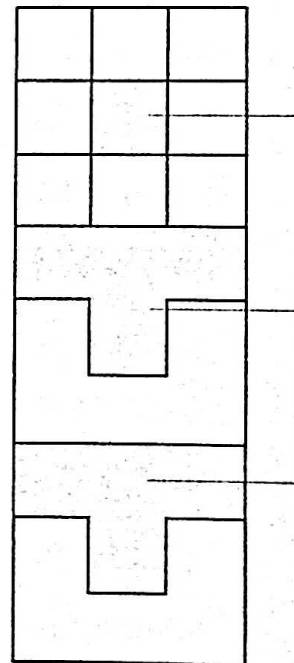


(4)
Chaturmukha



Open to
Sky

(5)
Sarvatobhadra



Open
Courtyard

(6)
Vardhamana

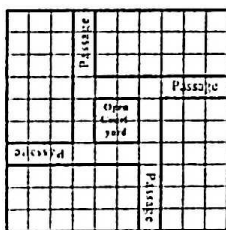
1. Dandaka Sala*, a rectangular plan.[* Sala means a rectangular layout]
2. Swastika Sala, an L shaped plan (composed of two dandaka pieces).
3. Moulika Sala, □ shaped plan (composed of 3 dandakas).
4. Chaturmukha Sala, four faceted plan (composed of four dandakas).
5. Sarvotobhadra Sala (Seven dandaka pieces arranged in an order).
6. Vardhamana Sala (Ten dandaka pieces put together in an order).

They are respectively called Eka sala, Dvi sala, Tri sala, Chatus sala, Sapta sala and Dasa sala by Mayan, the Adi Shilpi of Vaastu Science and Technology. Dandaka, Swastika, etc. are names used by Manasara of the Vaastu tradition. They also occur in the body of the text of Mayan.

In all the above varieties one would find that they are all composed of non-fractional squares. This particular formation of a house plot consisting of perfect squares is called grid or mandala or space-pattern. This grid expresses a kind of rhythm in spatial arrangement. (Vide layout provided hereunder as example).

There is another type of house layout, called Nandyavarta. This expresses a unique arrangement of Dandaka layouts within the frame of Chaturmukha type. This would look like the wings of a Swastika symbol 卐 which is indicative of the clockwise movement of the energy or energetic space. There is also a flower called Nandyavartha (Nandya Vattai in Tamil) with four petals rhythmically turning in the clockwise direction. 卐 An orderly dynamism is noticeable in this pattern. There is another interesting point to note in this context that the natural lying posture of Nandi, the Siva's Bull, will be of the Nandyavarta movement of the flower.

The traditional practitioners of Vaastu, namely the Sthapatis, make use of this natural form at various contexts in the general name of Swastika. As noticed in the classifications above, Swastika technically means an object flexed at right angle. Hence it is also called Laangala (plough share) by virtue of its bent.



NANDYAVARTHA

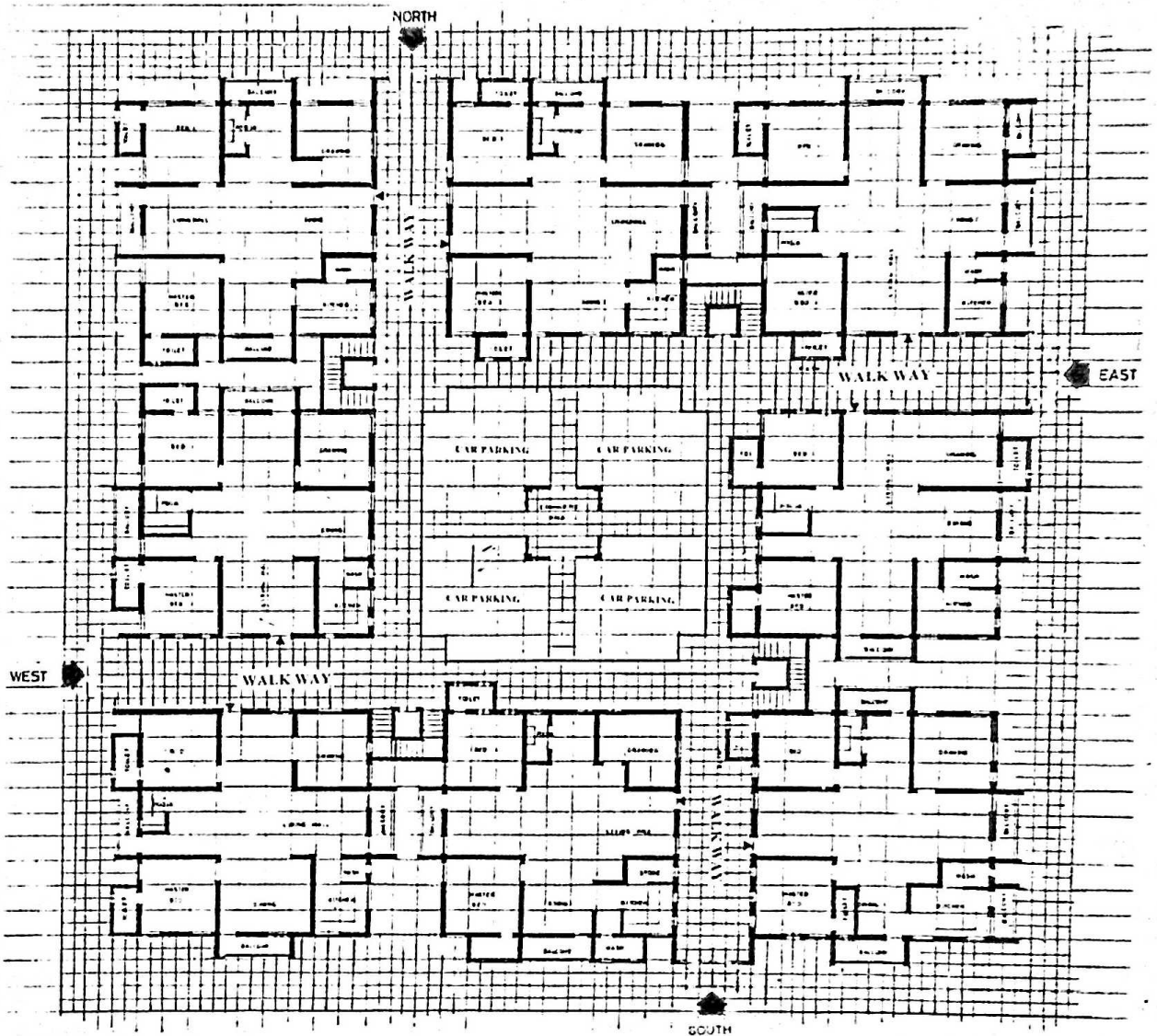
This type of arrangement of individual houses bestow too many physical and spiritual benefits. The central open courtyard with dandaka pieces put on all cardinal sides will constitute a complex or a neighbourhood with a facility for the members of the complex to have frequent contacts, interaction and cooperation. The children of the respective houses will have ample scope for contacts for play and study. A spirit of coexistence and mutual adjustments in day to day life would result in the long run.

The Nandyavarta, an offshoot of Chaturmukha-sala consisting of four dandaka type of house layouts, is arranged as shown above.

Any type suggested by the Vaastu Shastra will lend itself into multi-storeyed or a block consisting of flats. In this context, it is to be observed that flats can be designed with maximum benefits that one derives from Vaastu scheme of things. To say that it is impossible is a myth. Proper orientation, configuration of spaces in the spiritual order, placement of kitchen and bed in their respective places are all physically possible in the Vaastu design. To say that in a town of space constraints that it is impossible is also unwarranted. The so called space constraint is a problem of modern culture to which the society has fallen a prey today. So these man-made problems should not come in the way of adopting Vaastu principles and designs.

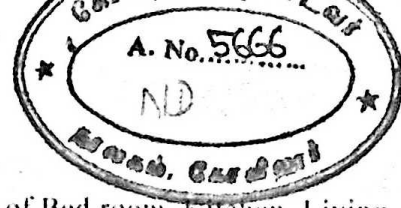
These Vaastu designs, are becoming widespread not only here in India but also in other countries. That the Chinese Vaastu, an extension of Indian Vaastu, as shown in an article under the title 'Space Therapy', in this issue of 'Vaastu Purusha' is a fact to be reckoned with. Since American versions and recognitions are generally accepted here and elsewhere, readers are requested to go through the article and get convinced of the benefits and effectiveness of spiritual spaces in a built environment.

Please see the layout of Nandyavarta appearing hereunder and also the beauty of the elevation on the wrapper.



NANDYAA VARTHA TYPE OF CONFIGURATION OF FLATS

Extension of the concept of Vaastu planning to flat system



In the above design one would find the location of Bed room, Kitchen, Living spaces and other facilities configured according to Vaastu principles with provision for movement of energies from within and without. Added to that, specific auspicious measures are also applied to make the environment spiritual and hence enjoyable.

Each tier will have eight flats with easy access from all cardinal directions. Around the blocks there will be a passage for movement of men and material and also for vehicles. Lift and steps around it are also indicated. Car parking can also be provided on the ground within the enclosure. Gates can also be provided at each entry point for security and safety. There will be lot of scope for light and ventilation. Around the central plot 'Brahma Sthan' - 'the central energy field' - children may have their play fields such as for Tennis, Ring tennis, Volley ball, Badminton, etc. In a larger complex, provision can also be made for Cricket and Football. This complex can also be repeated any number of times to create a larger neighbourhood. In this neighbourhood consisting of Nandyavartha flats a common well and pump can be provided on the North-east corner or anywhere from North to North-east, outside the common peripheral passage. Such other facilities as are required for modern life can also be provided, with due consideration to Vaastu principles.

We would like to invite comments from contemporary designers and builders in respect of the Nandyavarta type of flat-design as presented in this article.

We also request the readers to have a look at the beautiful elevation resulting from the orderly arrangement of the basic Nandyavarta layout. The Vaastu aesthetics demands a well-defined and an orderly ground plan for the achievement of pleasing elevational forms. In other words the structure, as looked at from outside, should be inviting and pleasing to the eyes. This aspect of Vaastu aesthetics is called 'Sukadarsam', whereas the aspects of providing adequate living space within the building is 'Bhogadyam' and the provision of spiritual spaces in and around the complex is 'Ramyam', meaning 'spiritually satisfying'.

Mayan, the father of the science and technology of Indian Vaastu makes a reference to these three aspects of Vaastu in Mahabharata. Introducing himself as a great designer and builder to Sri Arjuna, Mayan says

“रम्याणि सुखदर्शानि भोगाद्यानि सहस्रशः”

"I have built thousands of buildings that are spiritually satisfying (रम्यम्) visually pleasing (सुखदर्श) and spatially sufficing (भोगाद्यम्)".

A majority of contemporary architects are reluctant to accept or follow the design principles of Vaastu Science and Technology. But modern Engineers have an exemplary taste and mind for the adoption of Vaastu principles and designs. They have understood the psychology of modern society and hence they are today in great demand. Hence the editor suggests that the Engineers' Associations can arrange for a meet of the Engineers where the editor would be pleased to take up series of lecture cum demonstration, classes. The Indian Engineers can easily learn and practise Vaastu for the benefit of the willing members of the society with adequate knowledge and authority. — Editor.

SCHOLARLY REVIEWS ON MAYAN'S AINTIRAM

Aintiram is an ancient scientific work of Mayan written in technical Tamil that lay unexplored and uninterpreted for a pretty long time. The actual text of Aintiram was published ten years before in 1986 by the Directorate of Technical Education, Chennai. This was released in Madurai by the then Hon'ble Chief Minister of Tamilnadu Dr.M.G.Ramachandran, on the inauguration of the World Tamil Sangam.

Dr.N.Sanjeevi, Dr.S.P.Sabharatham and Dr.V.S.P.Manickam, the Tamil scholars of very great répute tried to organise a scholarly symposium in 1986 under the auspices of the Department of Tamil, Madras University. Though it did not materialize there were small group discussions among scholars conducted by various individuals and institutions on the advice of the then Hon'ble Minister for Education. The outcome was that "the Tamil is too simple but the meaning is beyond comprehension". Further comment was that "it is too scientific to be understood by scholars in literature whether of Tamil or Sanskrit. It is a science of an abstract kind."

In one of the meetings addressed by the Editor (Sthapati) Dr.Alagappan of Annamalai University with high scholarship in Tamil suggested that such a science should be presented and popularised among the present day Scientists, Engineers and Architects in India and abroad for proper assimilation and response. His advice did not go in vain. The Editor

(sthapati) addressed as many as 64 seminars on Vaastu all over India and conducted two International seminars where foreign scholars also actively participated. This text of Aintiram was identified to be a unique kind of traditional science on 'light' and 'sound', 'speech' and 'form' and the consequent designing of material structures based on the science of words and corresponding material forms and such words and forms articulated by human beings are also stated to be living and sensitive entities with tridimensional spatial forms. This theory is found to have had its echoes in Sanskrit Vaastu shastras and Saivagamas in respect of evolving patterns of huts and mansions, palaces and temples and above all for designing town and village layouts for all of them to be housed or spread over there on. They are assessed and realized to be living forms, not inert structures built of brick and mortar or stone and timber whether attempted in India or outside. Just like our material sciences of today they are universal and eternally valid and applicable.

Another fact worthy of note by readers is that Aintiram is not narrative of scientific theories but it contains mathematics concerning the creations — both phenomenal and human. In other words, it can be stated that Nature has evolved itself into visible and tangible objects in tridimensional forms. Who gave or how these measures have come into being? This is still a mystery but in the case of Aintiram it is science and that science

is experimental and quantifiable but not like speculative philosophy. Have we not measured the speed of light and speed of sound? It was possible for Mayan to quantify the dynamism of primordial energy and apply them for his material creations for human well-being and peace. I would like to add here with all respect to Indian scholarship that those who have understood this mystery in depth, could alone be accepted as having understood or experienced the reality of Indian culture. Aintiram, to speak honestly, is in reality the essence of Indian culture. The explorations and declarations of scholars are mostly speculative and not 'experimental' as blamed by our own scientists of today. This is the most important factor which is attracting world scholars with wonder.

A veteran scholar and scientist of Poona, Maharashtra, India who has gone deep into this treatise has identified certain other aspects of the ancient science of Aintiram which would astonish even modern researchers. So deep are the theories of Aintiram and so deep are his discoveries. Prof.R.R.Karnik of Poona, who is the scholar referred to above is original thinker and researcher in Surya Siddhanta (Science of Astronomy) of Mayan and this knowledge has helped him to understand certain aspects of Mayan's Aintiram better than others.

Vaastu Vedic Research Foundation's primary concern and work is to promote international un-

derstanding in the ancient science of Aintiram.

Another important point of note is that the practical aspects of Aintiram are found to exist in the basic theories, rules and codes of the science and technology of Indian Vaastu. Since I have been a practitioner in the Vaastu design and construction for more than 40 years, I am happy to say, that every line of Aintiram is packed with scientific truths and they are intelligible to a large extent.

Dr.S.P.Sabharathnam, an agamic

scholar of very great repute in India and abroad has done the translation of Aintira Sutras in English for international scholars and the paraphrasing in Tamil for local scholars. (Our readers must be aware of the fact that the treatise was released at the Second International Seminar on Mayonic Science and Technology and a good number of copies were presented to Indian and overseas scholars). He has identified the Saiva Agamic principles going parallel to Aintira sutras which accounts for the authenticity and clarity in his Tamil and English versions.

'Vaastu Purusha' is happy to bring to the notice of our scholar-readers two of the reviews published in the respective journals. Scholars who have taken copies of Aintiram are requested to offer their reviews and remarks without fear or favour. Other reviews will be offered to readers in the succeeding issues of 'Vaastu Purusha' which is or who is regaining his traditional strength and identity slowly but steadily. None excepting one* has come to his help to walk with added pace though it is still not adequate for becoming more vibrant and vociferous.

— Editor

* Prof.Michael Wisniewski, Madison, Winsconsin, U.S.A.

Review of Kisan World on MAYAN'S AINTIRAM

Dr.S.P.Sabharathnam deserves kudos for this outstanding research study as it reveals India's glorious past in scientific wisdom. As Dr.V.Ganapati Sthapati says in his Foreword to the book "it is the only available Vaastu Shastra which classifies the land space into five namely, Kurinji, Mullai, Marutham, Neithal and Palai. This classification was found in the grammatical works of Tamil language. "In ancient Kumari Kandam land-space was classified into five resembling the same names", says P.Chidambaranar in his work on 'History of Sangam Times'.

This outstanding work in 580 pages consists of 892 aphorisms of Mayan in archaic style indicative of its unquestionable antiquity. Each aphorism is a complete work in itself on account of its content and brevity but full of suggestions and implications. Each aphorism calls for repeated reading and rumination.

"The central themes repeatedly explained from various perspectives in this work are : (1) Primal

Space Source, (2) Time, (3) Rhythm, (4) Form/Structure and (5) Matter. The work is rightly christened as AINTIRAM which means five energetic creative factors."

Mayan expatiates upon these five factors through the science and technology of four-sided frame consisting of 64 squares, its central space, primal dot-centre of the central space, eight unit dynamism, variant positions and modifications assumed by the frame of 64 squares, swift movement of time occurring at the central dot, operative process of time at the bordering spaces of the frame of 64 squares, creative function of space-time-continuum creative identity and inseparable relationship between sound energy and light energy, space and time and consequently between these and the frame of 64 squares, the effective participation of numbers and letters in each and every phase of creation and such other related principles.

The most important scientific theme covered in this work is the concept of microbode, the basic space-

cube which gives rise to the emergence and existence of primal space, time, rhythm, form and matter.

"A work of this type should have appeared when Albert Einstein was alive as he would have endorsed every word of it. What is more, the book gives scientific wisdom for the thoughts of Dr.Erich Von Daniken. I have no hesitation in saying that if he peruses this work, he will endorse every word of it. Yes, our Gods are in space, our science is in space and our wisdom is in space. The ancient Tamils knew it.

This is a book of all times. It brings to the fore the wisdom of India's scientific knowledge of pre-historic times. Above all, this work gives the answers for the various questions which have been facing Dr.N.Mahalingam in his researches at the International Society for the Investigation of Ancient Civilizations."

— Courtesy. KISAN WORLD
Vol 24 : No.6 : June 1997

Review in Motilal Banarsi Dass' News letter on

MAYAN'S AINTIRAM

The present work Aintiram which is aphoristic in character, and whose complete text is now rendered into English and presented for the first time, is by virtue of its subject matter and scientific contents, the fundamental key-work, inevitable and essential for the study of Mayonic order/science. It is the very basic scripture for the study of the entire range of Vaastu Shasatras. This work consists of 892 aphorisms (sutras) all of them being in archaic style, indicative of its unquestionable antiquity. Each aphorism is a complete work in itself due to its wealth of content, due to its brevity full of suggestions and implications. The reader can commence the study of Aintiram from any aphorism. Aintiram is the basic key-work which is capable of unravelling and demystifying the basic scientific and technological principles of these varied arts and sciences. It is the perfect work, which perfects our faculties in such a way as to perceive the imperceptibles, to know the unknowables, to hear the unheard and inaudibles and to see the unseen. The ultimate fruit of the slowly-phased and devoted study of Aintiram is to be rewarded with supreme cosmic consciousness, to transcend the inter-contradictory levels and layers and to station oneself at the point of unitive vision. Dr.S.P.Sabharathnam deserves award of the highest kind for this unique service to the promotion of science and technology of indigenous origin.

— Courtesy. Motilal Banarsi Dass
Newsletter August 1997

Review of 'Hinduism Today' on Sthapati's

VĀSTU SHĀSTRA *and* MAYAN'S AINTIRAM

"A life time of research by V.Ganapati Sthapati is embodied in the Science and Technology of Vaastu Shastra, released at the January seminar. This work emphasizes the theoretical or science side of Vaastu, rather than its technical building aspects. Still, Vaastu shastra is abundantly illustrated with schematics, drawings and architectural plans to make the application of the principles evident through practical examples.

The science of Vaastu is rooted in the Hindu cosmology of the origin, structure and space time relationships of the universe. The little material previously available on the subject failed to penetrate its depths. Sthapati adroitly presents the occult knowledge of the silpis. They were the master builders who created the great temples of India, the splendorous palaces of kings and dynasties, and the scientific layout of towns and villages that remained in balance and in harmony with their environment for centuries.

A second book released at the seminar was the modern Tamil and English version of Mayan's Aintiram by Dr.S.P.Sabharathnam. This translation from the ancient Tamil gives critical access to the earliest exposition of Hindu cosmological science in terms of primal space source, time, rhythm, form/structure and matter".

— Courtesy. Hinduism Today
June 1997 issue

The book under reference above is 'Vaastu Shastra - redefined, reinterpreted and illustrated' by the editor of this journal. The first edition has been sold out at the Second International Seminar on Mayonic Science and Technology, held in January '97 at Thiruvananthapuram, Kerala. No stock now. The second edition is under way. — Editor.

Letters from Readers

[As one of the activities of the Vaastu Vedic Research Foundation, the Sthapati has been interpreting the scientific concepts underlying temple forms. One such publication is 'Temples of Space Science'. This was released at a Research Institution, in Pune, on the efforts Dr.P.P.Apte, an admirer of Vaastu Veda/ Sthapatya Veda. The editor is grateful to Dr.Apte in getting this work released amidst the illustrious scholars of Maharashtra.

This particular work of the Sthapati has evoked world wide admiration and appreciation. Here is one letter from a Sri Lankan citizen.]

Dear Respected Sir,

I read your book 'Temples of Space Science' over and over again. It was fascinating. It cleared many doubts in my mind, gave new insights and showed a holistic and integrative approach and how the ancient ideals of the East could revitalise the world. You are a path finder in our age.

Please help me to get 3 copies of your book 'Temples of Space Science' and let me know the cost to enable me to send a draft to you.

If and when you could visit Sri Lanka please let me know so that I could arrange to meet you, accommodate you and arrange for a few of your illuminating lectures.

With kind regards,

— Nissanka Wijeyaratne,
12/21, Circular Road,
Hontane, Kandy,
Sri Lanka.

Dated 20.10.97

THE SCIENCE OF SACRED FORMS

DIFFERENT FORMS OF GANAPATI

Dr.S.P.Sabharathnam

Form is the most harmonious and welldefined mode through which space, as propelled and projected by inner vibrant consciousness, expresses out instantaneously. The expressed well-defined Form enkindles the viewer, the contemplative, to realise that particular aspect of space which originated that form, and enables him to get himself totally identified with it. This total identity or awareness of absolute union and harmony with the space, is called samadhi while in embodied state or moksha or liberation, while freed from bodily existence. This is the Vaastu view of samadhi and moksha, though these terms are differently explained in philosophical treatises. The science of Vastu maintains that any construction or imagic structure effected on the basis of space-order and time-order is worthy of adoration and is efficacious enough in granting the blissful state of liberation.

The effected form is full of vitalising and energising factors and constituents, which are technically called Kalaas, according to the science of Vaastu. This form is brimming with sound energy, light energy and time-energy. Sound energy is modified into name of that form; light energy is modified into ideational appearance of that form; and time-energy is modified into taala or rhythmic proportions and measures of that form. Each vibration of inner space or the thread of luminous consciousness (technically called brahma sutra) gives rise to millions and trillions of

forms which fill the ever-expanding field of cosmic space.

Form is not without any action; it is not motionless. It has got spanda and sphara. Spanda means spin without any displacement from the point of its existence. Sphara means movement associated with a shift, both large and small. As such, form is basically active and dynamic and it actualises and fructifies all those actions which are intrinsically related to it. Just as the modern physics ascertains that each matter is associated with packets of energy, even so the science of vaastu maintains that each form is associated with packets of action. In the modern physics action is defined as the energy multiplied by time. Since each form is associated with triple energy - light, sound and time - it becomes self-evident that each form is the store house of its own relevant actions. To the extent we are in tune with a particular form, we can fulfil or accomplish those actions which are related to that form. All the sacred proceedings, generally called rituals help the aspirants to maintain this tune and harmony.

It is with these basic principles of Form, that we have numerous forms of divinities, as installed in temples and/or as contemplated in our mind. The installed image may appear static; but, in reality, it is with dynamic function. When we say that a particular deity is installed, installation does not mean immobilisation but actually means providing a spot for the manifestation and function of that divinity.

During the process of installation so many cosmic forces are balanced and harmonised in that imagic form.

Not only we see numerous forms of divinities in a temple. We see many different forms of one and the same deity as well. For example, in the case of Nandi, we see Kailasa Nandi, Vishnu Nandi, Adhikara Nandi, Saamaanya Nandi and Maha Nandi. We see different forms of Lord Siva, such as Ardhanarisvara, Somaskanda, Dakshinamurti and so forth. Even with Dakshinamurti there are different forms, such as Yoga Dakshinamurti, Vinadhara Dakshinamurti, Vyakhyana Dakshinamurti and so on.

Are these different forms of one and the same deity associated with relevant significance and purpose? If so, what is that significance? What is that purpose? Let us try to know, starting from the varied forms of Sri Ganesvara.

The Agamic scriptures provide a list of sixteen forms of Sri Ganapati, with relevant name and description of imagic lineaments. The sixteen forms are:

1. Bala Ganapati
2. Taruna Ganapati
3. Bhakta Vighnesa
4. Vira Ganapati
5. Sakti Ganesa
6. Dhvaja Ganesa
7. Pingala Ganapati
8. Uccishtha Ganapati
9. Vighnaraja Ganapati
10. Kshipra Ganapati

11. Heramba Ganapati
12. Lakshmi Ganesa
13. Maha Ganapati
14. Bhuvanesa Ganapati
15. Nrutta Ganapati
16. Urdhva Ganapati

In the list of sixteen forms, as provided in the Ajita Agama, we see Vidhi Ganapati, Rakta Ganapati, Svarna Ganapati and Haridra Ganapati, in place of Taruna, Dhavja, Vighnaraja and Bhuvanesa Ganapatis.

The important point to be observed here is that none of these sixteen forms of Ganapati could be installed in the main shrine or Garbhagrha of a temple meant for Vinayaka. The primal form of Ganapati goes by various names, such as Siddhi Ganapati, Vinayaka, Ganadhipa etc. This may be with or without consort or consorts. If there is a separate temple dedicated to Ganapati or if there is a sub-shrine for Ganapati in the prakara of a Siva temple, what we see is the Primal Form of Ganesa, which may be with different iconographic features and not the one occurring in the list of sixteen forms. This primal form of Ganesa should be installed in different places and in different directions, as far as a village or town is concerned.

The Karanagama states (I:57 : 6b-10) :

कुपादिध्नेन रूपं तु सर्वसंपत्तुख्यदम् ।
 ऐन्द्रे च सुखदं प्रोक्तं आग्नेयां पनदं विदुः ॥
 वाय्वायां भयनाशार्थं नैऋत्यां पुत्र वर्धनम् ।
 वारुण्यां सस्यसंपत्तिर्वायव्यां पुष्टिवर्धनम् ॥
 सोम्यायां धान्यवराणिः स्यात् - ईशान्यां सर्वकामदम् ।
 वीथ्ये गन्तिकं प्रोक्तं मध्ये दुःसहसाय वै ॥
 धैत्यपुष्पादिके धैव गवां वृद्धिकरं भवेत् ।
 एतमेव वधारस्थाने न्यस्तव्यं तु गणाधिपम् ॥

This means:

"Let the image of Vighnesa be

made and installed which is the yielder of all prosperity and the state of contentment and well-being. Vinayaka installed in east is capable of bestowing comforts and delighted state; installed in the south-east gives wealth; installed in the south, wards off dreadful consequences; installed in the south-west, effects healthy growth of descendants; installed in the west, yields abundant growth of crops; installed in the north-west copiously promotes the means of comforts and welfare; installed in the north, helps the abundant yield of varied grains; installed in the north-east accomplishes all the intended goals and desires. Installed at the beginning or end of a street is for effecting a peaceful surrounding; installed at the middle of the street is for the removal of turmoils and sorrows and installed at the bottom of fig-tree or temple-tree is for the healthy growth of cows".

This Agamic passage evidently establishes the inseparable relationship between a good effect and the form of Ganapati, installed in a particular direction. The form of Ganapati installed in each direction is associated with a particular action of bestowing a significant and auspicious benefit.

This may be illustrated as shown here:

Form of Ganapati, in relation to the directional space	Intended action and purpose
East	bestowal of comforts and delightedness.
South-east	granting of wealth.
South	removal of dreadful effects
South-west	effecting the healthy growth of descendants

West	yielding abundant growth of crops and trees
North-west	promoting the means of comforts and welfare
North	yielding the copious yield of varied grains
North-east	accomplishing the desired fruits
Street-extremes	effecting calmness and peace
Street-middle	alleviating the troubled and perturbed situations
Bottom of sacred trees	causing the healthy growth of cows.

Now, to get down to the significance and purpose of sixteen forms of Ganapati: The sixteen forms, from Bala to Urdhva, are meant for intermediate and temporary installation or mental ideation (sankalpa), according to the context of the course of sacred events. It is not incumbent to sculpt these forms and install them in a temple. Some may be done so; but not all.

Based on the nature of sacred event, the Performer or Acharya should meditate on the relevant form of Ganapati as enjoined in the Agamas and then proceed to carry out the intended action. In the course of temple rituals, there are many events such as the collection of sacred soils (mrt samgrahana), offering of sprouts (ankuraarpana), vastu puja and so forth. According to the context of such actions the relevant form of Ganapati should be meditated and worshipped before the commencement of that particular action.

“मृत्संग्रहे तु बालं च तरुणाख्यं च तदा ।
 रत्नन्यासं च विष्णोसं नयनोन्मीलनं तु वा ।
 प्रतिमागुद्वि भक्तं च प्रवेशो ध्वजनायकम् ।
 जलाधियासो उच्छिष्टं रक्षाबन्धे तु पिश्यालम् ।
 वास्तुकर्म महाविघ्नं गव्ये क्षिप्रविनायकम् ।
 मण्डपालंकृते लक्ष्मीं शय्यायां शयनस्थिति ।
 शालायाः प्रसन्नं च अष्टबन्धन शक्तिविकम् ।
 कुम्भस्थापन लंबोदं कुम्भभिकर्षकं ऊर्ध्वकम् ।
 न्यासो भूतगणाधीशं ध्वजारोहे वमायुतम् ।
 चूर्णोत्सवे नागवस्त्रं रपारोहे तु स्वर्णकम् ।
 शुभकल्याणे नृत्तं च कृष्णांगं धनुसिद्धिकम् ।
 बाह्योत्सवे हेरं सुमुखध्वजारोहणम् ।
 पाकशालादि कृत्वा च पशुबन्धे तु भीमम् ॥
 तटाके नृत्तं च मण्डपास्तंभमारभेत् ।
 गृहे वने पटे चित्रे ग्रामेशालय वास्तुके ।
 इत्यादिभ्यश्च सुमुखं प्रायश्चित्तान्तं पूजनम् ।
 अर्चयेत् गन्धपुष्पाद्दे रात्राच्च नालिन्नकम् ।
 कर्मस्त्रेषु गणाधीशं पूजयेत् देविकोत्तमः ॥

—स्वायंभुवागमे

(विष्णेश्वर प्रतिष्ठाविधिः)

Based on this Agamic passage, the correspondence between a particular form and the particular action or intended purpose is illustrated here:

Form	Related action as fructified by the form
Bala Ganapati	collection of auspicious soils
Taruna Ganapati	offering of sprouts
Vighnesa Ganapati	i) fixing of gems on the image ii) opening the eyes of the image
Bhakta Ganapati	purification of image
Dhvaja Ganapati	entry into the pavilion or hall
Ucchishta Ganapati	keeping the image immersed in water

Pingala Ganapati	to be invested with the protective thread
Maha Ganapati	activities related to vaastu
Kshipra Ganapati	preparation of pancha gavya
Lakshmi Ganapati	adorning of the mantapa
Prasanna Ganapati	yaaga saala puja
Sakti Ganapati	applying of eight fold-band (ashta bandhana)
Lambodara Ganapati	placing of kumbha
Urdhva Ganapati	kumbha-abisheka
Bhuta Ganapati	nyaasa
Umasuta Ganapati	raising of temple flag
Gajamukha Ganapati	chuurna festival
Svarna Ganapati	mounting the idol on the temple chariot
Nrta Ganapati	auspicious marriage
Heramba Ganapati	vehicle-festival
Sumukha Ganapati	lowering of the temple flag
Bhuvana Ganapati	kitchen-hall, well, cow-shed, etc.
Sumukha Ganapati	Vaastu-puja related to tank, dance-hall, mantapa, pillar, house, forest, portrait, drawing, village, temple and so forth.

Thus, we could see how a particular form has its accomplishing role in a particular phase of the course of sacred actions. It is not desirable to recite perfunctorily the well-known sloka 'suklambara dharam' at the commencement of each particular work. In the Agamic scriptures we see a relevant dhyana sloka (verse for meditation) for each of these forms of Ganapati. The performer should be conversant with these slokas and observing the context of action, he should recite the befitting dhyana-verse and meditate on the form as depicted in the sloka.

Apart from these forms, we happen to see many other forms of Ganapati, such as Cintamani Vinayaka, Mayura Ganapati, Vakra-tunda Ganapati and so forth: These forms are basically 'pauranic' as invented and introduced by sage Vyasa, the great mythological writer, who first paved the way for shrouding and clouding the scientific vigour of the Agamic and Vastu principles. These images which are non-agamic or non-vastu, may be installed only outside the temples. We should not compel a sthapati to sculpt a form of divinity as we imagine or ideate or as we have dreamt, should not force the authorities to build a temple for the newly invented divinities or for our mind-born apparitions. We should not let our imagination spoil and pollute the scientific roots of sacred forms and structural forms, which are called the divine-order and human-order respectively, by Maya Rishi.

TOWARDS A HEALTHY HABITATION

VĀSTHU SHĀSTRAS GUIDING THE WAY

Mrs. Gayathri Shanmugavelan

Earth or soil is given a venerable position in all our ancient sastras. The traditional science of Vaastu looks upon earth as a living organism and emphasises the need for a spiritual co-existence between the earth and its inhabitants. Vaastu Shastras regard earth as a living organism just like a human being. All of us embody a part of the divine energy or the primordial energy that pervades the universe and this energy throbs from within sending out energy waves and making life possible. Likewise the earth also is an embodied energy and sends out energy waves.

The great seer Mayan, who is the progenitor of Vaastu science has related earth to the divine cow Kamadhenu and has addressed her as Mother Earth. Even from the days of puranas and the epics, rituals are found to have been performed to invoke the blessings of Mother Earth before starting any excavation works on the soil.

The co-existence between earth and man can be seen right from the beginning of human civilisation. Almost all ancient civilisations have sprung up on the banks of rivers and such other fertile places; and it is clear from this that it was the fertility of the land and its productivity that attracted man to settle down there. The man working on the land and earning his livelihood looked upon earth as the bread winner for his family and this devel-

oped a profound emotional bond between him and the earth. This relationship is true in case of all animate beings residing on earth be it trees, birds or animals.

Today, all of us are aware of the existence of a physical relationship between the earth and all beings inhabiting it which maintains the ecological balance. But our ancient sastras have revealed yet another facet of this relationship which acts in the subtle level that is spiritual. Just as we human beings are driven by our inner consciousness, the earth because of its inner energy spins on its own axis and moves about in space. Hence any organism to reside in peace on earth should endeavour to strike a harmony both physical and spiritual with the Mother Earth.

Even from the days of puranas, the ritual of testing the soil before excavation of the earth for construction of buildings was prevalent. Vaastu texts mention various tests for this purpose called rules of 'Bhupariksha', which means examining the earth. With the advent of modern science and technology many developments have been achieved in the field of Geology and Soil Science-the wings of science which deal with the study of earth and soil. It is a matter of wonder for one going through the ancient texts when one comes across the knowledge acquired by the people of those days about the earth

and its properties. On the basis of these facts various customs and rituals were practised before selecting ground for buildings and for other purposes. The rules laid down in Vaastu texts for selection of building sites, though simple, are scientific and relevant even in present situation. These tests examine not only the physical aspects of the site but also the spiritual ambience of the place.

The examination of the ground and the procedures were based upon outward appearance of the site, quality of soil, the water holding capacity of the soil, fertility, colour and taste of soil, presence of noxious gases etc. All these procedures when analysed in the present context are found to have a relevant scientific basis.

For instance, germination test was done to assess the fertility of soil. Soil was ploughed and variety of seeds were sown. Early sprouting within a period of 5-7 days was an indication of excellent soil. This sort of tests are still conducted and considered most viable for testing in soil fertility.

Traditional builders assess the quality of building site from the very sight of the vegetation that is naturally existing in that place. If the leaves grow dense and are dark green in colour the soil is considered as good. Semi-green coloured leaves indicate mediocracy and

palenses shows poor quality. Today it has been scientifically proved that Nitrogen, an important element promoting plant growth when present in deficient quantities gives pale green colour to the leaves. Dark green colour of leaves indicates presence of Nitrogen in good amount in the place. This shows the nutritional level and fertility of the soil. Again dense plant growth shows that the ground has adequate resource of sub-soil water. Such a soil no doubt is apt for human habitation. The sight of dense plant growth enlivens one's mind and senses which is a source of spiritual bliss.

Another test mentioned examines the structure of the soil i.e., porosity and coarse grained nature of the soil. As is very clear, this is an important test to be done before carrying out any construction works. For this a pit is dug on the ground and earth is taken out of it. When refilled with the dug out earth if excess soil is left, the soil is said to be of excellent quality. If the pit is exactly filled, the soil quality is medium and if it is not entirely filled up then the soil has to be rejected. If the pit is not entirely filled, then it shows that the soil is highly porous with more of voids when compared to the total volume. Such a soil is not suitable for building construction.

Tests are also mentioned for examining the presence of toxic gases in the proposed site. This is named the wick test as this involves floating a plate with four wicks of light or burning candles. If all the wicks keep burning, the soil is taken as of best quality. If two alone

burns it is of medium quality and if all four are extinguished the site is not at all advisable for human habitation. Today we are aware of the science behind the extinguishing of the flame. Toxic gases with high percentage of carbondioxide puts off flame while the presence of oxygen stimulates burning. The instance where all the four wicks are put out indicates presence of carbondioxide in high concentration which will adversely affect our health. Such obnoxious gases coming out of the soil affects the health of the inhabitants in the long run, if not immediately.

Yet another feature of the soil is its water holding capacity. To test this, the site is filled with water after sunset. The next day morning if water still remains the soil is considered excellent. If it is moist it is of medium quality and if it has turned dry it is not advisable. The colour and taste of soil are yet another criteria used for site selection and this is an indication of the presence of salts and minerals in soil.

There is mention about another test rather sensitive one, aimed purely at studying the spiritual backdrop of the area. This test is specially recommended for sites selected for residential purposes. For this herds of cows and calves along with bulls are made to move about and graze on the site, wherein the cows and bulls are allowed to mix freely. If this evokes sexual feeling in the bulls and if they run after the cows, it is taken as a good sign. In turn the cows also respond to the bulls' reaction. The bulls desire for mating is taken as an indication of affectionate relationship

between the master and mistress of the house put up in that site. Tradition says that the spiritual ambience prevailing in that area accounts for such behavioural patterns.

Vaastu shastras call for out right rejection of marshy lands, slushy sites etc. Also lands containing skulls of animals and human beings, broken tiles, scrapes of iron, nails, hairs, husks, charred wood, holes giving room for white ants, serpents, rats are classified as bad earth and associated with such soil is said to spell doom for the inhabitants. In today's world where dwelling place is limited rejecting lands as such is not possible. So we have to find out the ways of reclaiming such lands and such areas can be considered for purposes other than building houses.

The following slogan from a Vaastu Shastra conveys an important rule regarding excavation depth of ground for raising foundation for buildings.

This says that in a site, further excavation work has to be stopped, if one comes across water (jal) or presence of hard soil or rocks (sila) or the presence of sand (valukam). The rule given by these slogans has wide basis of application even today.

To put it in a nutshell, Vaastu Shastras have provided the proper guidelines for the selection of building site ideal for the physical and spiritual wellbeing of the inhabitants. The procedures and rituals mentioned in the Sastras have now been replaced by innovations and techniques of modern science. But the basic principles underlying

the procedures mentioned in the Sastras still hold firm and are relevant even today. While today's science is probing the ways for material pleasure, Vaastu technology gives stress both for material and spiritual contentment. Contentment of our spirit will ultimately lead to physical wellbeing. Therefore the site selected should appease one's inner consciousness for him to have

a peaceful living. Modern day's science stresses the need for living in a manner friendly to our environment and we often come across the word eco-friendly in our day-to-day life. Man due to his blind rush after his desires, is exploiting Mother Earth beyond limit that she is almost exhausted. So he is to be made aware of the need for replenishing our earth so that she is vibrant and

full of life. While selecting a building site with a combination of the principles of Vaastu shastras and techniques of modern science, we will be able to create an environment conducive to our physical and spiritual health. The outcome will be a harmony between the vibration of our inner energy and that of our planet which will ultimately result in tranquility and peace of mind of all beings on the earth.

Form IV - Rule 8

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I hereby declare that the particulars given above are true to the best of my knowledge and belief.

Date : October '97

Dr.V.Ganapati Sthapati

THE STRUCTURE OF OM

Dr.V.Ganapati Sthapati

[Gist of speech delivered at Sivananda Yoga Vedanta Centre, Chennai on June 29, 1997]

At the second International Seminar on Mayonic Science and Technology held in Thiruvananthapuram in January 1997, I was fortunate enough to have the darsan of Swami Mahadevananda of Sivananda Yoga Vedanta Centre, Neyyar Dam, Kerala with Head Quarters in Canada. I had also the priveledge of sitting by his side on the dais. There were as many as 350 delegates besides fifty speakers in the audience. I delivered the introductory address on the objectives of the seminar from the point of view of the Sponsors. I spoke about Vaastu which was regarded as a "suspect science" with certain prejudiced section of our society while it is actually a unique and exalted science centred in Space, the material and spiritual benefits of which are increasingly realized to be valid for all times. Hearing this, Rev. Swamiji developed a regard for the science and expressed his desire to meet me sometime in Madras. I responded with pleasure.

When I met him in Madras before he left for Canada, I found him to be very open, wanting to know more about the science of Vaastu. He wanted me to give a talk on Vaastu at the Chennai centre of Sivananda Yoga Vedanta, situated just a few houses away from that of mine in Thiruvannamiyur, Chennai.

So one day, Ms.Omkari, the

Director of Sivananda Yoga Vedanta Centre, Chennai came to my house in order to collect some books published by my Vaastu Vedic Research Foundation. Inviting me for a lecture, she asked me what could actually be the topic for the lecture. I told her that I was not a lecturer or professor but a practitioner and so we could find a topic or a point on which we could collectively build up a discussion.

Omkari is a very rare name in our society. Attracted by that unique name I suggested that her own name could be the subject for the discussion and added that the topic could be "The Structure of OM". Then I started my talk.

"You all have thorough knowledge of 'Sound Om' which is very clear from the book "Meditation and Mantras" authored by Swami Vishnudevananda, a copy of which was given to me. I am actually doing a kind of research into 'OM' and I came across a good deal of information about 'OM' in that book. Though I am not a practising yogi in any accepted pattern, I am a practical yogi in my own realm and in my own right. Because I concentrate on a point or a substance out of which I evolve a sculpture or architectural edifice. My chisel is pointed and sharp, out of which I trace and fabricate my feelings into visual forms. This is my experience. If there is no concentration or meditation on a particular subject I won't

be able to evolve anything substantial. That is why I call myself a practical yogi. For anything to be produced some kind of withdrawal from outside or concentration is required. We have to withdraw our minds from wandering here and there in the mundane world and go into our own inner being, concentrate on the chosen subject and evolve a particular form out of that. That point of concentration is called OM.

'OM' is a concentrated energy particle according to Vaastu science, capable of sprouting into two branches. Normally people think that OM is a sound particle or a source of all sound forms. In other words it is understood to be the source of all articulated words. Ofcourse this is correct in one context but not fully, for each and every word articulated there is a corresponding form developed either inside or projected outside. What is internally experienced is also a material form and that which is projected outside into the world of reality is also a material form. The material form that is seen inside, in our inner space, is subtle whereas the material form developed outside is gross. In this context what we speak or do are all of gross order. If articulated words have OM sound as primal source it is perfect logic to ask whether all material forms seen inside and outside have another OM. The answer is 'Yes' - all

material forms viewed inside and outside have a common source called 'Om light'. In other words that in as much as all sound forms have Om sound as the source, for all visual forms 'Om light' is the source. Mayan the great scientist of Ancient Bharath has identified the existence of two Oms - one as Om sound and the other as Om light. He also says that Om sound has its anchorage in Om light. Vibration of light causes sound. Om light is indeed Para Brahman to mention this phenomenon in Vedic language. Mayan addresses this source as Moolam or Oli moolam (ஒலி மூலம்) - Light source.

Most people think that Om is a noun but Om is scientifically a noun and a verb. People who have studied Sanskrit think that 'OM' belongs only to the Sanskrit tradition of languages. But actually it belongs to

every one of the languages of the world, since all languages are born of sound - all languages are sound based forms. It thus follows that 'OM' has a specific and universal significance and meaning. What is a structure of OM? If sound is matter, it must have a structure of its own whether of subtle or gross. What is actually the function of OM? What does it do? How does it work? Are you not developing your word out of OM? Your music out of OM? Are you aware of this scientific phenomenon occurring in you every minute? Om, though looking static initially it grows into word form and also visual form. If 'OM' does not change into form, there would be nothing in this universe. In other words Om changes into verb when it develops or metamorphoses into forms - visual as well as aural. In this context you would find that 'OM' indicates a

state in the process of growth. That small point-sound develops into a kind of material sound called word in consonance with what is inwardly felt or seen. In Tamil Om is a verb at initial level which results into form-the noun, later. This growth from verb to noun is signified in the infinite verb 'Omkuru' (ஒங்குறு) meaning 'to develop; to grow; to soar high' and that which causes this development or growth is called Omkari. In Mayonic science this causal element emanating from the dot sound is called Time (Kaala). So Omkari also means Kaala and hence the word Kaali for our Shakti-goddess. So Om is both a verb and a noun. Since Om can be bloated into a form or contracted into a point, it becomes a still substance at its origin. At this stage it is said to be in vibrant stillness. It is called Brahman or Para Brahman.

ओमिदं ब्रह्म (to be continued...)

INTERNATIONAL INSTITUTE OF VAASTU SCIENCES AND TECHNOLOGIES

There is a proposal to build a Vaastu structure to house the Vaastu Vedic Research Foundation in Madras, with space for conducting regular researches as well as classes for Engineers and Architects who opt for Vaastu knowledge and practice. Such a facility is also required by American architects. In the journal of 'Vaastu Purusha'-April 1997, carrying the deliberations of the Second International Seminar on Mayonic Science and Technology, held at Thiruvananthapuram, Kerala in the last week of January '97, it was announced that there was a likelihood of setting up an 'International Institute of Vaastu Sciences and Technologies' with Head Quarters in Madras and a Chapter in Thiruvananthapuram, Kerala.

During my recent visit to Thiruvananthapuram on 30th November '97 the members of the Akhila Bharata Viswakarma Sahitya Academy (Kerala Chapter) expressed their desire to have the 'Academy' registered in Thiruvananthapuram as Head Quarters and to keep in touch with other

chapters at National level. I have agreed to this request since, I am not able to pay special attention to the functioning of this Academy as I and the august members originally contemplated. It is inactive. On the contrary the Kerala Chapter is very vibrant and wants to do a kind of Shilpa Mahotsava in the near future in Kerala with participation of master craftsmen from all over India. Under the circumstances I was pleased to confer the leadership on the Kerala Chapter and create other chapters anew.

Hereafter, the Thiruvananthapuram will be the Academy's Head Quarters and Sri.S.Santharam,M.Sc., (0471-478134) who was the Secretary for the Second International Seminar on Mayonic Science and Technology held in Thiruvananthapuram and the Treasurer Sri.M.Ananthakrishnan (0471-472361) are now on their feet to register the Academy and do all spade works. They are planning to put powerful and knowledgeable youngsters to continue the activities of the Academy

with added zeal and zest. The services of the International Institute will also be made available to the intending Architects and Engineers of Kerala, under the auspices of the Akhila Bharata Viswakarma Sahitya Academy, Thiruvananthapuram.

In this context, I am to inform that a building design for the International Institute of Vaastu Sciences and Technologies is drafted and the building has progressed up to basement level. It consists of a ground floor and an upper floor each measuring 2,500 sqft.

As soon as it is completed the Institute will swing into action with the proposed International Institute set up at the top floor.

For the perusal of the readers the plan and the elevation will be published in the next issue of 'Vaastu Purusha'.

The actual situation of the institute is on the right side of the new road from Adyar to Mamallapuram at a place called Vettuvankeni, 6 kilometres from Thiruvannmiyur. — Editor

MAYAN'S SIRPAMAC - CENNUL

(சிற்பமாச் செந்நூல்)

(Some of its technical aspects)

THE SCIENCE OF ABSOLUTE AND ETERNAL MEASURES

Dr.S.P.Sabharathnam

While we look at a sculpture, we see its exterior features which include proportionately sculptured bodily shapes, beautiful curvings and carvings, ornamental workings, its well-defined position or posture, etc. But is this enough to claim that we have really 'seen' the particular sculpture? Are there some subtleties lying beyond these features which we have to observe necessarily to justify our claim? Mayan emphasises the truth that there are some essential subtle aspects, vital features and factors being nestled by the visible exterior features of a sculpture. Unless and until we observe and realise these subtle and vital abstract features that give strength and existence to the concrete lineaments of the sculpture, we cannot claim that we have 'really seen' the sculpture. It is these important features that are dealt with in Mayan's important work known as 'Sirpamac-Cennul', (சிற்பமாச் செந்நூல்).

This work is unique and matchless in the sense that this is the one and the only work available in the field of Art, Sculpture and Architecture, to deal with the subtle scientific aspects and significant factors which cumulatively constitute the life-force, vitality and eternity of a sculpture or drawing or any construct.

Apart from the concrete materials available for making sculptures, images and structures, there are certain

principled-abstract factors belonging solely to the science of manifestation, that get materialised alongwith the media-materials. From the point of view of absolute vision, sculpture is defined as the form in which materials are immaterialised and the immaterials are materialised. The only great Rishi who explains this two-way process is Mayan. While all other works on sculpture and architecture deal with the visible materials, Mayan's works, in addition to dealing with visible materials, significantly deal with the abstract principles and scientific concepts, that vitalise and immortalise the images and constructs. It is the incumbent duty on the part of the evaluators of artistic creations to study deeply and repeatedly the scientific works of Mayan such as Sirpamac-Cennul, Aintiram, and so forth, in order to understand the significance of concrete appearance and the abstract beauty of the images.

"The science of Image-making shines forth as the multitudes of forms that appear based on the vastu purusha mandalas, as the energising potencies of sounds and their varieties and as the inspiring values of the created images."

மனவழி நங்குகலை மதிபி நங்குசெயல்

நிலைபி நங்குநெறித் தோற்றமாய்

அனவழி நங்குமொலி யிசைபி நங்குமொலி

யியல்பி நங்குமொழி யாற்றலாய்

கனவழி நங்குசெயல் கல்பி நங்குமொலி

கல்பி நங்குமுயி ராற்றலாய்

நிலைபி நங்குநெறி நெறிபி நங்குசெயல்

செயல்பி நங்குமுறை யாய்குவாய்

— Sirpamac-Cennul : 48

"Sculpturing art is the most eternal art. Only this art expresses itself as materialised space, form, sound, melody, thoughts, letters, mandalas and so forth".

விண்ணின் மூலமாய் விண்ட கோலமாய்

விள்ளு தற்கரிய வாற்றலாய்ப்

பண்ணின் மூலமாய் ஒலியி னோசையாய்ப்

பகரு தற்கரிய தேற்றமாய்

எண்ணின் மூலமாய்க் கவையி னாற்றலாய்

எழுத்தி லோங்குமோ ரொளியென

மண்ணின் கோலமாய் மாக்க வைத்திறன்

மெய்க்க வைத்திற னுணருவாய்

— Sirpamac-Cennul : 3

"Only the sculpturing process evolves into vastu mandalas, aural and luminous forms. It attains commendable greatness through the involvement of Time and Rhythm."

என்மலர்ந் தகவை யியலெழுந் தநிலை

யிசையெ ழுந்தொளிர் சிற்பமாய்

விண்மலர்ந் தகலைக் கால மாயொளிர்

நிலைவிளங் குறிந் முன்னியே

பண்மலர்ந் தவொளி யோசை யாழையர்

பகரு மாக்கவை யாற்றலாய்

மண்மலர்ந் தகவை யொளிவிளங் குமுறை

மாக்க வைத்திறன் நண்ணுவாய்

— Sirpamac-Cennul : 19

"Om - is the basis for the emergence of Form."

ஒது தற்கரிய வோமெ ழுந்தொலி

யோசை யாவ்வரு மாற்றலாய்

ஒது தற்கரிய வோமெ முத்தினொளி

யெனவி எங்குதலை நிலையினால்

ஒது தற்கரிய வுணர்வி னால்நிறை

யொளிவி எங்குதலை யாற்றலால்

ஒது தற்கரிய வொளிநி லைக்கலை

யெனவி எங்குமொளி யுணர்வாம்

— Sirpamac-Cennul : 11

these passages indicate how this important work analyses the subtler and finer aspects of the concrete images. But this work does not cease with the exposition of such subtle principles of sculptures and structures alone. It effectively brings out the technical aspects of Form-generation also. Thus, it is not only a scientific scripture; but also an important technical treatise. To demonstrate this point, some of the technical aspects related to the making of bull-vehicle are laid down here, as provided in the Sirpamac-Cennul (verses 1480 - 1485).

The height of the bull consists of 50 units;

Height of the head	: 10 units
Height of the neck	: 8 units
Height of the body (torso)	: 16 units
Height of thighs	: 6 units
Height of knees	: 2 units
Height of legs	: 6 units
Height of hoof	: 2 units
Total	: 50 units

Then lineaments, linear-wise:

Height of the horns	: 4 units
Breadth of the horns at the bottom level	: 3 units
Breadth at the top level	: ¼ units
From the neck to the tip of the tail	: 40 units
Width of forehead	: 9 units
Width of the face	: 5 units
Thickness of the face	: 5 units
Width of the face at eye-level	: 8 units

Length of the eyes	: 2 units
Width of the eyes	: 1½ units
Eye-projection	: 1½ units
Width of the head-mane	: 6 units
between the horns	: 4 units
From the eyes to the fore-head	: 4 units
From the eye-corner to the ears	: 4 units
Length of the ears	: 5 units
Width of ears at the bottom level	: 2 units
Width of ears at the middle level	: 4 units
Width of ears at the top level	: 1 unit
Thickness of the ears	: ½ unit
Width of the lower face	: 5 units
Thickness of upper lip	: 3 units
Thickness of lower lip	: 2 units
Length of the tounge	: 3 units
Width of the tounge	: 2 units
Its thickness	: ½ unit.

These details, called absolute eternal measures are meant for the perfect, proportionate and rhythmic structure of the complete form of the bull. If the proportionate measures - lengthwise, breadthwise, heightwise are maintained accurately, then we get a beautiful and well-defined form of the bull. This sculptured form may differ, in some aspects, even from the full-grown living bull. If we measure the same parts of the living, majestic bull as those detailed above, the measures obtained may not tally with those provided in the given text. Why? The measures of the living bull are the measures "as they are". But the measures of the sculptured bull are the measures - 'ought to be'. These "measures-ought-to be" keep the sculptured bull in total identity with the cosmic bull. According to Mayan, each form has its cosmical counter part.

These units of measure are absolute in the sense that they remain the same irrespective of the sizes of the bull-images. Whether it is a small image, medium image or larger image, differing in length, breadth and height, the proportionate units of measure do not vary. It is wrong to say that a larger image of a deity is more powerful than the smaller image of the same deity, because the absolute measures pertaining to that deity are well maintained in both the images.

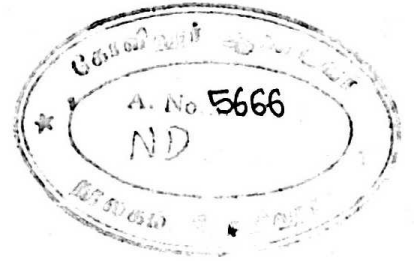
These measures are absolute in another sense that they do not get altered or distorted in other scriptures dealing with silpas, [for example, Manasara chapter : 62].

Since the same absolute time-measures are applied in the bull-images of all sizes, as also of all places, perfect harmony is maintained and complete identity is established between these images of bull, irrespective of place and time. This is the beauty and significance of Vaastu science aiming at the maintenance of harmony, identity and rhythm!

These proportionate measures are, basically, the modified versions of Time. In terms of time-measures, the sculptured bull is none other than the Kala-Purusha. Every inch, every minute portion of inch of the sculptured form is pulsating with a time-beat (tala), keeping in tune with a musical note. Each time-measure of the image is being seasoned with musical-time units. That is why, while standing before a perfect and rhythmic image, we are able to experience musical waves and melodious notes as emitting from it. Ofcourse, this sort of experience is very difficult to attain.

(to be continued...)

**LOOK FOR THE FOLLOWING ARTICLES
IN THE SUCCEEDING ISSUES OF
'VAASTU PURUSHA'**



RESEARCH ARTICLES:

- * The Absolute, Pure and Auspicious Cosmical periods of Vaastu — Dr.S.P.Sabharathnam.
- * Science of Time measures and Mayan's Sirpama-chennool — Dr.S.P.Sabharathnam.
- * The status and role of Vaastu and Agama in Indian Culture — Dr.S.P.Sabharathnam.
- * Review of Aintiram and Temples of Space science by Indian and foreign scholars.
- * Maayan pyramid and Mayan's Vimana — Dr.V.Ganapati Sthapati.
- * Mayan and Pranava Vedam — Dr.V.Ganapati Sthapati.
- * Mayaagama — Dr.V.Ganapati Sthapati.
- * Brahmasthan and Brahma stura — Dr.V.Ganapati Sthapati.



He envelopes the earth from all sides and is
of Ten angula height as well

காலக்கூறே கணக்கியலாகி